

JUN 12 1924

✓ ©CIL 20296 ✓  
✓ WHAT SHALL I DO ✓

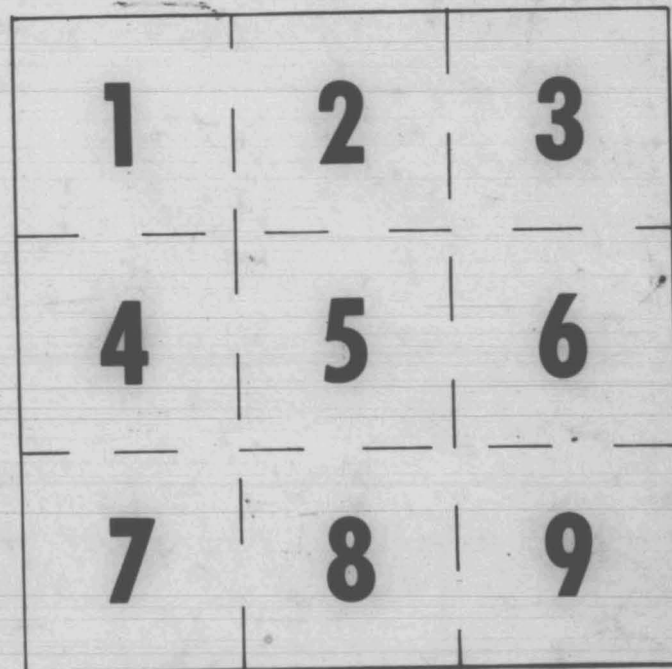
Photoplay in ✓ six reels ✓

Story by Frank Woods

Directed by John G. Adolfi

Author of the Photoplay (under section 62)  
Frank Woods of United States

Maps on this order too large to be entirely included in one exposure are filmed clockwise beginning in the upper left hand corner, left to right and top to bottom as many frames as required. The following diagrams illustrate the method.





JUN 12 1924

Frank E. Woods, prominent among the most consistently successful author-directors supervised, edited and produced this picture.

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PRESS SH

—ON—

# "WHAT SHALL I DO?"

W. W. HODKINSON CORPORATION, 469 FIFTH

## BEAUTIFUL DOROTHY MACKAILL DRAMATIC TRIUMPH IN FRANK WOODS PRODUCTION DEALING WITH

Take These Stories to Your Editor During the Showing of the Picture.

### STUDIES DICKENS TO LEARN PATHOS

Dorothy Mackaill, Star, Gets Inspiration for Tears From English Novelist.

Dorothy Mackaill, who is starring in "What Shall I Do?" the new Frank E. Woods production now playing at the ..... Theatre, says she gets her greatest inspiration for injecting pathos into her screen work from reading the works of Charles Dickens. Ever since she left Ziegfeld's Follies to take up her chosen work in the silent drama, Miss Mackaill has been digesting all of Dickens's stories, ranging from "Pickwick Papers" to "Oliver Twist."

Miss Mackaill during one of her talks with David Belasco when he wanted her to leave the Ziegfeld Roof to go on the legitimate stage, was told by this stage wizard that the study of Dickens was the best possible training for developing emotion in the subconscious mind. The result was that from that time on Miss Mackaill began to pay special attention to the stories of Charles Dickens.

When she made her first notable screen appearance as the blind girl in "Mighty Lak a Rose," she read and studied the "Old Curiosity Shop." Miss Mackaill says that the study of Dickens's stories with their rare touches of deep pathos and flashes of rich humor, has helped her immeasurably in her work. She continued her study of Dickens in "The Fighting Blade," "His Children's Children," "Twenty-One," and "The Next Corner."

Miss Mackaill says that when she has to do a characterization calling for pathos, like her role as the young mother, in "What Shall I Do?" she reads over and over again Dickens's "Christmas Carol."

### DOROTHY MACKAILL IS MADE A STAR

Golden Haired Beauty Has Principal Role in "What Shall I Do?"

Dorothy Mackaill who is starring in "What Shall I Do?", the new Frank Woods production playing at the ..... Theatre is an English girl. She was born in Hull and educated there and in London. Before entering pictures, she was on the stage at the London Hippodrome, the Century Theatre, New York, and in the Zeigfeld Midnight Frolic.

Her pictures include: "A Face at the Window," "The Lotus Eaters," "A Woman's Woman," "Isle of Doubt," "Streets of New York," "The Inner Man," "The Fighting Blade," "Mighty Lak a Rose," "The Broken Violin," "His Children's Children" and "Twenty-One."

Miss Mackaill has the English coloring of blonde hair, a fair complexion and hazel eyes. In "What Shall I Do?" she plays the part of a young wife faced with the problems of supporting herself and caring for her baby.

Others in the cast are John Harron, as the male lead, Louise Dresser, William V. Mong, Betty Morrissey, Ann May, Ralph McCullough, Joan Standing, Tom O'Brien and Danny Hoy.

Frank Woods wrote the story and John G. Adolfi directed.

Tom O'Brien, who plays the part of big Jim Brown in Frank Woods's production, "What Shall I Do?" was an assistant director for the Fine Arts productions, when Frank Woods was chief supervisor of these pictures for D. W. Griffith. This was ten years ago.

"My Wife? Why, I Never Saw Her!"



## WHAT SHALL I DO?

Denied by her husband—her last quarrel with her baby—the landlord threatening to turn her out—

Where was she to go? WHAT WAS SHE TO DO?

Here is a story that deals with a vital story of the joys and sorrows, the happiness and the real people.

It is a picture that will grip your heart and a picture that you will never forget!

A Frank Woods Production  
DOROTHY MACKAILL

Supported by a superb cast in  
JOHN HARRON, LOUISE DRESSER  
WILLIAM V. MONG

HODKINSON  
Release.

NOW PLAYING AT THE STRAND

### For Your Information

A Frank Woods Production  
Dorothy Mackaill in

"WHAT SHALL I DO?"

WITH  
JOHN HARRON, LOUISE DRESSER and  
WILLIAM V. MONG

✓ Story, supervision and editing by FRANK WOODS ✓

Direction by - John G. Adolfi  
Photography by - Joseph Walker

Three-Col. Ad Cut No.

PERTINENT PARAGRAPHS  
PROGRAM AND NEWSPAPER



SS SHEET

—ON—

SHALL I DO?"

PORATION, 469 FIFTH AVENUE, NEW YORK CITY

# MACKAILL ACHIEVES SPLENDID IN FRANK E. WOODS' POWERFUL FILM WITH VITAL HUMAN PROBLEM

Why, I Never Saw You Before!"



## WHAT ALL I DO?

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W PLAYING AT THE STRAND THEATRE

Thres-Col. Ad Cut No. 4

### PARAGRAPHS FOR YOUR AND NEWSPAPER PUBLICITY

John Harron, Louise Dresser, William V. Mong and other distinguished players are seen in support of Miss Mackaill, one of the finest emotional actresses in pictures.

A Story to Be Used Prior to the Showing of the Picture

## SOCIAL QUESTION IS THEME OF FILM

### A Little Bit About Them

Frank E. Woods—Producer and author of "What Shall I Do?" Is veteran author-director. Published the first motion picture review in the New York Dramatic Mirror. Wrote 100 photoplays, among them the scenario of "The Birth of a Nation." Supervising Director of Paramount Pictures for five and one-half years.

Dorothy Mackaill—Star; born in Hull, England, in 1903. Educated there and in London. Stage career: London Hippodrome, Century Theatre, New York, and Ziegfeld Midnight Frolic. Screen career: "The Lotus Eaters," "The Fighting Blade," "The Broken Violin," "Mighty Lak a Rose," "His Children's Children," "Twenty-One" and "The Next Corner." Has blonde hair and hazel eyes. Engaged to marry George O'Brien, son of the San Francisco police chief.

John Harron—Masculine lead. Screen career: "Through the Back Door," "The Fox," "The Grim Comedian," "Penrod," "The Ragged Heiress," "The Five Dollar Baby," "Love in the Dark," and "Westbound Ltd."

Louise Dresser—Stage career: Light opera and musical comedy. Screen career: "The Glory of Clementina," "Enter Madame," "Prodigal Daughters" and "To the Ladies."

William V. Mong—Eighteen years on stage. Starred in "The Clay Baker," "The House Next Door," "The Light in the Window" and "The Divorce Question." Twelve years on screen: "Penrod and Sam," "Thy Name Is Woman," "The Connecticut Yankee," "Monte Cristo," "Drifting" and "In the Palace of the King."

Ann May—Born and educated in Cincinnati. Stage experience: two years. Screen experience: "Peaceful Valley," "The Half-Breed," "Amateur Devil," "The Fog."

Ralph McCullough—Born in Laramie, Wyoming. Attended University of Wyoming. Stage experience: five years. Screen experience: three years; "Homer Comes Home," "Smudge," "Top o' the Morning," "The Man Trackers," "Iron Trail," "Angel of Crooked Street," "Masters of Men," "The Swamp." Has brown hair and blue eyes.

Joan Standing of the famous "Standing" family of which Wyndam and Guy are members—Screen career: "The Branding Iron," "Silk Stocking," "Oliver Twist," "Hearts

"What Shall I Do?" Depicts Young Wife's Difficulty in Earning a Living.

HAS BABY TO CARE FOR

Husband's Disappearance and Utter Poverty Place Her in Sad Plight.

Is it possible for a young man and a young woman to marry and raise a family on next to nothing, as their parents and grandparents did? If they endeavor to accomplish this feat and something happens to the father, what becomes of the young mother left alone to wrest a living for herself and her child from an indifferent and selfish world? If she is unskilled, her problem is made doubly hard, for her earning power is meagre—hardly enough to provide for a comfortable living for herself and the many necessities that are essential to an infant. And if she has no relatives, who is to care for the child while she seeks work? She has no money to pay for its care—all her slim funds must be spent for food. What is she to do?

This is the problem propounded in dramatic form by Frank Woods' production "What Shall I Do?" which will be shown at the ..... Theatre for a ..... run next ..... Don McLean, step-son of a wealthy manufacturer, has been posing as a poor boy in order to start from the bottom and win success without parental help. He has married Jeanie Andrews, little cashier of a cheap restaurant, and they have been ideally happy—especially since the arrival of the baby. Don has not told his parents about his marriage, nor has he revealed his true status to his wife. Then one day, he is run over. The accident makes him an amnesia victim and he completely forgets that part of his life which he has kept secret. With no recollection of his wife or child he returns to his home, once more the rich man's son. Jeanie, faced with the problem of



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## For Your Information

A Frank Woods Production

Dorothy Mackaill in

### "WHAT SHALL I DO?"

WITH

JOHN HARRON, LOUISE DRESSER and WILLIAM V. MONG

Story, supervision and editing by FRANK WOODS

Direction by John G. Adolfi

Photography by Joseph Walker

Art Direction by Edward Langley

Distributed by The W. W. Hodkinson Corporation

#### THE CAST

Jeanie Andrews, a restaurant cashier.....Dorothy Mackaill  
Jack Nelson, known sometimes as Don McLean.....John Harron  
Mrs. McLean, his mother.....Louise Dresser  
Henry McLean, his stepfather.....William V. Mong  
Dolly McLean, Jack's half-sister.....Betty Morrissey  
Mary Conway, her chum.....Ann May  
Tom Conway, Mary's brother.....Ralph McCullough  
Lizzie, a waitress.....Joan Standing  
Big Jim Brown.....Tom O'Brien  
Joe, a bus boy.....Danny Hoy

#### THE STORY

John McLean, wealthy manufacturer, tells his stepson Donald that it is time for him to give up his luxurious life and begin at the bottom in one of the numerous McLean factories.

Despite his mother's apprehensions, Donald is game. He discards the McLean name, takes his given name of Jack Nelson, and enters a factory as a common workman. He is assigned to quarters and falls in love with Jeanie Andrews, cashier of the cheap restaurant where the workmen eat. Joe, the bus boy, also adores Jeanie, much to the amusement of Lizzie, of the short-order counter.

Jim Brown, a burly factory-hand, an open admirer of Jeanie's, is furious at her preference for "Jack Nelson." In a rage he lets fall a scurrilous remark about her. "Jack" seeks him out in the workmen's club and they have a fast set-to with the gloves. Jeanie comes in time to see Jim beaten. He apologizes to Jeanie and offers his hand in friendship to "Jack."

Not long afterwards, Jim Brown and Lizzie, the waitress, are best man and maid of honor at the wedding of Jeanie Andrews and "Jack Nelson." For over a year they are ideally happy. A baby has come to increase their joy. "Jack," having made Jeanie believe in the beginning that he was an orphan, has put off telling her the truth. His parents are "his cousins" whom he visits at intervals. Jeanie is hurt and suspicious about his failure to take her to see "his cousins." On the day that they quarrel about it, "Jack" is run over. His parents see the accident from their car and hurry him to the hospital. When he recovers from a slight concussion of the brain, he remembers only that part of his life he had known as Don McLean.

Jeanie, left alone with her baby, tries to return to the restaurant, but it has changed management and her place is filled. She thinks of leaving the baby in a day nursery and going to work, but it is too far away from home. A too-friendly fellow lodger tries to win her with money but the sight of her baby makes her keep her head.

One day Lizzie tells her that she has seen Jack coming out of a fine mansion. Jeanie goes to investigate. She upbraids him but he says that he has never seen her before. Beside herself with grief, Jeanie goes home and tells the persistent lodger that she will not disappoint him, but once more her baby's cry stops her. Jim Brown and some friends abduct Jack to bring him back to Jeanie. The McLeans and a physician follow in their car. The doctor believes that Don is suffering from a lapse of memory which will be restored in his old surroundings. This proves to be the case, and Jeanie looks forward to a radiant future. Two years later, Lizzie, now Mrs. Brown, wonders what she and the triplets would do if Jim suddenly disappeared.



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Three-Col. Ad Cut No. 4

## PERTINENT PARAGRAPHS FROM PROGRAM AND NEWSPAPER

Frank Woods, producer of "What Shall I Do?" has produced and supervised more than six hundred pictures during the sixteen years he has been identified with motion pictures. Many of the stories were from Mr. Woods's own pen, as is the present production. He was closely associated with D. W. Griffith in the days of the Reliance-Majestic studios, and was his supervisor of production at the Fine Arts studio, making Triangle pictures. Mr. Woods collaborated with Griffith in adapting "The Birth of a Nation" for the screen.

When Frank Woods sent out the call for babies between the ages of eight and eighteen months to appear in his production, "What Shall I Do?" starring Dorothy Mackaill more than 150 mothers and their infants answered the summons, including three proud mothers of dark-skinned pickanninies. Every Hollywood home that could boast a crowning infant was deserted that morning, and the Pickford-Fairbanks studio, where Mr. Woods made the picture, looked as if the Pied Piper of Hamelin had come to life again.

Practically every star and player of prominence who has been in pictures more than a year has been at the

Woods's production, "What Shall I Do?" has had a rapid rise to screen success since she deserted the stage for the silent drama. She was leading woman for Richard Barthelmess in "The Fighting Blade" and "Twenty-One," and was featured in "The Next Corner," by Famous Players-Lasky. William Fox chose her as the leading woman for his special production of "The Man Who Came Back," adapted from the celebrated stage sensation of the same name. So delighted was Mr. Woods with her work in "What Shall I Do?" that he immediately signed Dorothy to appear in several other productions for Hodkinson this year.

More babies play a part in Frank Woods's production, "What Shall I Do?" than in any single motion picture that has ever been made, is the claim of the producer. Besides the five babies who have more or less important roles in the picture, between fifty and sixty different infant cherubs were employed, under the watchful eyes of their mothers, to laugh and frolic in the unique prologue with which Mr. Woods introduces his story.

vision of Frank Woods, the Hodkinson feature, "What Shall I Do?" starring Dorothy Mackaill, Lillian and Dorothy Gish, Henry B. Walthall, Mae Marsh, Gloria Swanson, Rudolph Valentino, Babe Daniels, Wallace Reid, Ernest Torrence, Leatrice Joy, Douglas Fairbanks, Lila Lee, Thomas Meighan, and scores of others have been starred or featured in the productions made under the supervision of Mr. Woods during his years of association with D. W. Griffith, and his term as supervisor of production at the Famous Players-Lasky studios in Hollywood.

Louise Dresser, who plays the role of the young husband's mother in Frank Woods's production, "What Shall I Do?" starring Dorothy Mackaill, came to the screen after a long and brilliant career as a star in musical comedy on the speaking stage. For many seasons, no Broadway musical show—especially those produced by Lew Fields—was complete without Louise Dresser in the cast.

The celebrated stage and screen family of Standing has given another one of its members to the silent drama in the person of Joan Standing, who



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who plays a part in Frank Woods's  
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ring Dorothy Mackaill. Herbert Stand-  
ing, the oldest member of the famous  
family, died a few months ago at the  
age of seventy-seven, but Wyndham  
and Guy Standing are both well  
known, in this country and abroad.  
Like the Drews, Barrymores, Trees,  
Terrys, and other noted theatrical  
families, every one of the Standings  
is an actor, either on the stage or  
screen.

The humble restaurant bus boy has  
at last come into his own, and been  
given a place in the motion picture  
Hall of Fame. It remained for Frank  
Woods to produce "What Shall I  
Do?"

Discover that the neglected  
bus boy had a heart, feelings, emo-  
tions and sufferings, like any other  
human being. With the touch of a  
master such as Dickens was, Mr.  
Woods had made the bus boy at once  
a comic and a pathetic character in  
his picture, and the role is interpreted  
with subtlety and conviction by Danny  
Hoy. Dorothy Mackaill is the star of  
"What Shall I Do?" supported by  
John Harron, Louise Dresser and  
William V. Mong.

Frank Woods is the first indepen-  
dent producer to obtain permission to  
make a picture at the Pickford-Fair-  
banks studio, Hollywood, where  
"Robin Hood," "Dorothy Vernon of  
Haddon Hall" and "The Thief of Bag-  
dad" were made. Owing to his many  
years of friendship with both Mary  
and Doug, Mr. Woods was granted the  
full use of the facilities of their im-  
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Aflame," "A Noise in Newboro."

Tom O'Brien—Born in San Diego,  
Calif. Educated University of Cali-  
fornia, in stock, vaudeville and in-  
dividual starring shows. Screen ex-  
perience: nine years Biograph, Re-  
liance and Majestic, Thos. H. Ince,  
Lasky, Chas. Ray, Universal, etc.  
Pictures include "Scrap Iron," "The  
Sage Brusher," "Abysmal Brute,"  
"The Scarlet Car," "The Gentleman  
from America." Has dark brown  
hair and dark blue eyes.

John G. Adolfi: Director; born in  
New York. Educated in New York  
and Philadelphia. Stage career: ten  
years. Screen career: since 1909;  
leading man for Vitagraph, etc. Di-  
rected "The Wonder Man," "The  
And Lady," "The Darling of the  
Rich," "The Little Red Schoolhouse."  
Member of M. P. D. A.



"WHAT SHALL I DO?"  
Distributed by Hodkinson

One-Col. Prod. Cut No. 1

Earning a Living.

### HAS BABY TO CARE FOR

#### Husband's Disappearance and Utter Poverty Place Her in Sad Plight.

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a young woman to marry and raise  
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Jeanie, faced with the problem of  
supporting herself and her baby, is  
distracted. When she finds her hus-  
band and he denies her before his  
mother, her mind almost gives way.  
She does not know where to turn.  
She has spent her last-quarter for  
bread and milk and her landlord is  
threatening to turn her out. An im-  
portunate lodger offers an easy so-  
lution but she recoils from this, for  
if she followed such a course she  
could not face her baby.

The story of Jeanie is one of the  
most appealingly human pictures  
ever filmed. Pathos, humor and hu-  
man touches are evident from the  
first incident to the startling climax  
and final fade-out.

In support of beautiful Dorothy  
Mackaill in the title role, are seen  
John Harron, Louise Dresser, William  
V. Mong, Betty Morrissey, Ann May,  
Ralph McCullough, Joan Standing,  
Tom O'Brien and Danny Hoy. John  
G. Adolfi directed. Frank Woods  
wrote the story and supervised and  
edited the production.

#### WILLIAM MONG IN "WHAT SHALL I DO?"

William V. Mong who plays an im-  
portant part in "What Shall I Do?"  
the new Frank Woods production,  
starring Dorothy Mackaill, which is  
playing at the ..... Thea-  
tre, is a veteran of both the stage  
and screen. He played on the speak-  
ing stage for eighteen years during  
which he starred in "The Clay Bak-  
er," "The House Next Door," "The  
Light in the Window," and "The Di-  
vorce Question."

His screen career extends over a  
dozen years. His pictures include:  
"The Turning Point," "Penrod and  
Sam," "Thy Name Is Woman," "The  
Connecticut Yankee," "Monte Cristo,"  
"Drifting" and "In the Palace of the  
King."

In "What Shall I Do?" he lives up  
to his reputation as one of the  
screen's foremost character actors.



# ADS THAT ADD PATRONS



## WHAT SHALL I DO

*"The mind has a thousand eyes,  
The heart but one  
But the light of a whole life dies  
When love is done."*

He had fought her battles, he  
had loved her with all the sweet  
ardor of young love, and he had dis-  
appeared—vanished as if the earth  
had swallowed him up!

Were the neighbors right when  
they called him a "drifter?" Had  
he deserted her—left her to face  
the world single-handed and wrest  
a living for herself and her baby?

A picture that will give you  
something to think about.



*Story, Supervision and Editing by*

**FRANK WOODS**



**HODKINSON**  
*Release*

*Starring beautiful*  
**Dorothy Mackaill**

*Supported by a splendid cast, including*  
**John Harron, Louise Dresser and**  
**William V. Mong**



\_\_\_\_\_(date)  
**At the Strand Theatre**

*Four-Column Ad Cut No. 5*

**Electros and mats  
for all the ad and  
scene cuts in this  
press sheet can be  
procured at your  
Hodkinson exchange.**

## Dorothy Mackaill

IN



*A*  
**Frank  
Woods**  
*Production*

### OIL PAINTINGS

Beautify your lobby and you will  
see new faces at the box office.  
You can procure a set of Oil Paint-  
ings on "What Shall I Do," con-  
sisting of

1—30x40  
and  
2—20x30

These are so made that you can  
unhook the two frames making two  
separate paintings.

You can secure these direct from  
the National Photographers, 719  
Seventh Avenue, New York City, or  
through your local Hodkinson ex-  
change.



PATRONS

# Here's the Biggest Music Tie-Up Ever Put Over for a Picture!

The sensational song hit of the Music Box Revue, "What'll I Do"? written by Irving Berlin, composer of a multitude of melodies that have swept the country, is the theme song of "What Shall I Do?" The music and lyrics fit the picture as if they were especially written for it.

TAKE ADVANTAGE OF THIS WHALE OF A TIE-UP. EVERY MUSIC DEALER IN YOUR TOWN KNOWS ABOUT IT.

A co-operative exploitation deal has been made with Irving Berlin, Inc., music publishers of 1607 Broadway, New York City, whereby they are getting out a special "photoplay edition" of the new song hit of the Music Box Revue, "What Shall I Do?" by Irving Berlin, with a cover page showing stills from "What Shall I Do?" and a portrait of Dorothy Mackaill.

This song, although very new, is already sweeping the country on a tremendous wave of popularity. It has been recorded for every recognized mechanical device, phonograph and player-piano. The Victor Company has gotten out a special record for it. This is an honor accorded few new numbers.

Special reprints of the cover page for window display purposes will be sent out by the music publishers to all of their dealers and special advertising will announce the number as the theme song of the motion picture and the hit of the New York Music Box Revue.

As soon as you have a play-date, go to your local music dealer and arrange for a tie-

## Whatever You Do—Don't Let This Get By You

### WHAT'LL I DO

The featured song -  
in the  
NEW MUSIC  
BOX REVUE  
Words and music by  
**IRVING  
BERLIN**

The theme song - in  
FRANK WOODS'  
Motion Picture Production  
"WHAT  
SHALL I DO?"  
STARRING  
DOROTHY MACKAILL  
DISTRIBUTED BY HODKINSON

IRVING BERLIN, INC. MUSIC PUBLISHERS 1607 B'WAY, N.Y.

HODKINSON  
Release

Beautiful  
Dorothy Mackaill  
in cast, including  
Dresser and  
Long



#### OIL PAINTINGS

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2—20x30

These are so made that you can unhook the two frames making two separate paintings.

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#### Special Prologue Used by S. L. Rothafel in Featuring "What'll I Do?" at the Capitol Theatre, New York City.

A prologue that is ideally suited for the presentation of the picture is an adaptation of the stage setting used by S. L. Rothafel at the Capitol Theatre in presenting a special musical rendition of Irving Berlin's tremendously popular ballad, "What'll I Do?"

This melody is the theme song of "What Shall I Do?" and it fits the picture perfectly.

Use two singers—a man and a woman—both young.

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The great popularity of this

melody is indicated by the fact that Rothafel featured it at the Capitol Theatre, New York City, as a special musical number with a wonderful stage setting. An adaptation of this stage setting is suggested elsewhere in this press sheet as an ideal prologue.

Follow a good example and feature it when you show the picture.

Set stage in two or in full, with library table with table lamp and photograph frame to left of center; back drop of library or parlor set with large hanging portrait, frame opening covered by scrim.

Man sits at library table in full spotlight and sings first verse and chorus of "What'll I Do?" to table photograph and to framed portrait on back drop. Woman stands behind scrim opening of frame on back drop and is faintly

seen by dimmed border light and baby spot while man is singing.

At end of first chorus full spot is turned from man to woman in the frame; the border lights are slowly turned on full and the woman becomes clearly visible as she sings second verse and chorus of "What'll I Do?" to man on stage.

Stage is kept dark throughout the entire act.

#### Street Ballyhoo:

Probably the best ballyhoo you could get would be a poorly clad young woman wheeling a baby carriage with a baby about a year old in it. A sign hanging from both sides of the carriage should read: "I'm a great problem to my mother in 'What Shall I Do?' at the ..... Theatre." Because the sign will necessarily be small, it might be well to have a throwaway

### Mail Campaign Letter

Dear Sir (or Madam):

Have you ever thought about the young mother who is suddenly faced with the double problem of supporting



they called him a "drifter?" Had he deserted her—left her to face the world single-handed and wrest a living for herself and her baby?

A picture that will give you something to think about.



Story, Supervision and Editing by  
**FRANK WOODS**

Starring beautiful

**Dorothy Mackaill**

Supported by a splendid cast, including  
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(date)  
**At the Strand Theatre**

Four-Column Ad Cut No. 5

Electros and mats  
for all the ad and  
scene cuts in this  
press sheet can be  
procured at your  
Hodkinson exchange.

**"What  
Shall I Do"**



Starring  
Dorothy  
Mackaill

A  
HODKINSON  
release.

A Frank  
Woods  
Production

What becomes of the young  
mothers left alone with their  
babies to face the battle of life  
against an indifferent and selfish  
world?

A picture for every wife.

A picture for every mother.

A picture for every mother's son.

**AT THE STRAND THEATRE**

One-Col. Ad Cut No. 1

## Dorothy Mackaill

IN

A  
Frank  
Woods  
Production

A  
HODKINSON  
release.

# WHAT SHALL I DO?

Denied by her husband,  
her faith shattered and her  
last hope gone, her baby's  
voice called her back from  
the brink of despair.

A picture with a mes-  
sage for every man and  
woman!



**Now Playing at the Strand Theatre**

Two-Column Ad Cut No. 3

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change.

## WHAT SHALL I DO?

"Mine  
Forever"

A  
HODKINSON  
release.



They are secure in their love—  
now. But if capricious chance  
should snatch her husband from  
her—if the man to whom she has  
given all, should desert her—  
WHAT IS SHE TO DO?

Dorothy Mackaill and a superb  
cast in a tale of a vital human  
problem.

**AT THE STRAND THEATRE**

One-Col. Ad Cut No. 2



including  
er and



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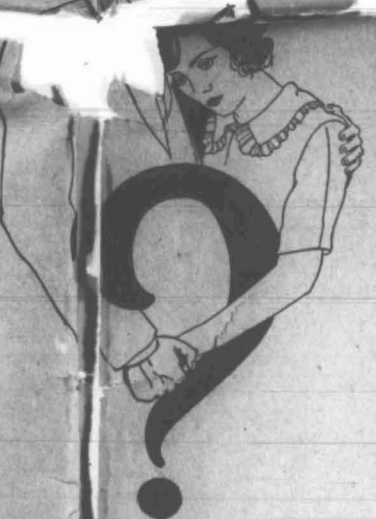
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### Special Showing For Mothers:

If you can work the "day nursery" on your own account and hold

advertise that, on such and such an afternoon or evening, mothers may leave their children in good care (preferably in a home near the theatre) and enjoy the performance with minds at ease, you will have the whole town talking for you.

### Question and Answer Column:

Arrange, if possible, with your local newspaper to conduct, for a time, a "What Shall I Do?" question-and-answer column, in which all questions asked by mothers pertaining to their problems with children will be answered, free of charge.

### Experience Column:

Another variation on this would be an "Experience" column, in which a prize would be offered for the best story, written by a mother from her own experience, similar to the story of Dorothy Mackaill as the young mother in "What Shall I Do?" A condition of the contest would be that the stories must be taken from life, and founded on the actual experiences of the author.

All stories, in this and the preceding contest, should be limited to five hundred words.

## Mail Campaign Letter

Dear Sir (or Madam):

Have you ever thought about the young mother who is suddenly faced with the double problem of supporting herself and caring for her young baby? She has no relatives—no one to stay with the child while she goes out and works. If she stays home and cares for her baby, they will both starve. What is she to do? Put her baby in an institution? Her mother heart can scarcely stand that. Sacrifice herself for money? She could no longer look into the innocent eyes of her child if she did that.

You probably have never realized how many mothers are confronted with this problem. It is one of the greatest social questions of the day.

Frank E. Woods, well-known author-producer, writer of the scenario of "The Birth of a Nation," has taken this great theme as the subject of his new photoplay "What Shall I Do?", in which beautiful Dorothy Mackaill is starred. Her supporting cast is made up of well known players, among them: William V. Mong.

I believe that "What Shall I Do?" is one of the best pictures that I have ever had the pleasure of offering my patrons. I think it is one that you will not want to miss.

It will be shown at the ..... theatre  
.....

Sincerely,

Manager.

## Post Card

Dear Sir (or Madam):

..... (date), the ..... theatre will show a gripping drama that has for its theme a great social problem confronting hundreds of young women.

"What Shall I Do?" with beautiful Dorothy Mackaill and a distinguished cast including John Harron, Louise Dresser and William V. Mong is an exceptional photoplay. I hope you will be able to see it.

Sincerely,

Manager.



# UP-TO-THE-MINUTE PRE TO PUT OVER THIS

(Get the Movie or Woman's Page Editor to run this feature during the showing of the picture).

## DOROTHY MACKAILL TALKS ON HEALTH

Star of "What Shall I Do?" Says  
Modern Woman Must  
Be Alert.

EXERCISE IS THE THING

From Two to Four Hours a Day  
Should Be Spent Out

"Four hours of outdoor exercise daily." That's the advice Dorothy Mackaill, beautiful star of the Frank Woods' feature, "What Shall I Do?" now playing at the ..... Theatre, offers women who desire to keep a fast hold on health and happiness.

This sounds like a tall order for many women to fill, especially those whose activities keep them confined to offices and compel them to live in the densely populated communities of the country. Nevertheless, Miss Mackaill insists that the effort is worth making for the benefits that will result, even if many women succeed in salvaging for themselves only one or two hours a day for recuperative recreation.

"A sound mind in a sound body" is a rule that is thousands of years old," said Miss Mackaill, discussing the question, "but it is an ideal that is even more indispensable in these exacting modern times than it was in the slower and simpler days of the Greeks and Romans.

"Women have elected to enter and compete in practically every walk of life today on an equal basis with their masculine contemporaries. To do that, and successfully hold their own, calls for alert minds, quick, active brains, swift perception and sure decision.

"Keeness and quickness of mind is founded upon keeness and quickness of body. The two inevitably go together. And the two are just as necessary to an actress as to a business woman. That is why I have laid down for myself the ironclad rule of devoting four hours of every day to the pursuit of some outdoor sport or recreation.

"The climate of Southern California makes it, perhaps, easier to do this consistently all the year round, and yet I never deviate from my daily rule when I am in New York or elsewhere in the east, no matter what the weather or the season of the year.

"Eight hours for work, eight hours for sleep, eight hours for recreation—that's the old maxim. Follow it as far as you can. If you can't segregate four hours a day for rebuilding your exhausted vitality, set aside two. Spend those two hours in the open air. If you can't play golf, ride horseback. If you don't ride, motor. If you haven't got a car, walk.

"Investing two to four hours a day in physical relaxation and exercise will pay you big dividends in years to come. It means that you'll be working on the interest of your physical and mental capital instead of spending the principal. It means that you'll be ready for the emergencies that arise in life, when for the time being the last ounce of your energy will be called upon.

"In this age the woman who doesn't learn how to play as energetically as the men, and who doesn't go to work with regularity, is lost."

Dorothy Mackaill is a dancer as well as an actress and a lover of every outdoor sport, as well as being an active follower of many of them. She plays golf and tennis, rides, swims, and when in latitudes of ice and snow can don a pair of skates and play hockey over the ice with the best of them.

(Advance Story)

## MORE BABIES THAN IN ANY OTHER FILM

"What Shall I Do?" Breaks Record for Number of Infant Players.

Frank Woods, author-producer of "What Shall I Do?" the Dorothy Mackaill feature which comes to the ..... Theatre for a ..... run next ..... started something when he staged a baby show in the Fairbanks-Pickford studio at Los Angeles to choose the prettiest and most intelligent baby for an important part in the picture.

One hundred and fifty mothers with their young hopefuls between the ages of eight and eighteen months, responded to the invitation to compete. It is said that after the final selection both Sheriff W. I. Trager and Police Judge James Pope who acted as judges, left the studio by a rear entrance in order to avoid the 149 indignant mothers of unsuccessful candidates.

Some of the maternal wrath soon cooled, however, for Mr. Woods engaged between fifty and sixty infant cherubs to laugh and frolic in the unique prologue with which the story is introduced. These in addition to the five babies who have more or less important parts in the picture cause Mr. Woods to put forth the claim that more babies play a part in "What Shall I Do?" than in any single motion picture that has ever been made.

"What Shall I Do?" is a story of a young wife deserted by her husband and forced to fight single-handed for her baby's life and her own existence. In support of Miss Mackaill in the leading role, appear John Harron, Louise Dresser and William V. Mong.

(Take these stories to your editor before your play date.)

## AMNESIA CAUSE OF ALL THE TROUBLE

Hero of "What Shall I Do?" Afflicted With Strange Malady.

Of all the ills that flesh is heir to, amnesia, or the loss of memory due to a blow or a shock of some sort, is one that has baffled scientists who have endeavored to discover a reliable cure for it, ever since the condition was first understood and classified.

Either a physical or a mental shock may bring about this loss of memory. It may be caused by an accident, or mental overstrain. It may be either temporary or permanent, and it may be either a partial or a complete loss of the knowledge of one's life, prior to the shock that caused it.

A popular theory regarding its cure has always been that a shock similar to the one that deranged the machinery of that faculty we call memory, will restore its working functions. This method, however, has proven a failure as often as it has proven a success, and is a theory that is more in vogue with novelists and playwrights than with physicians.

In "What Shall I Do?" the Frank Woods picture starring Dorothy Mackaill which comes to the ..... Theatre for a ..... run, Mr. Woods, aided by his brother, a retired physician, has made a more accurate and authoritative use of the knowledge we possess of amnesia, than has ever been done before upon the screen.

In the story "What Shall I Do?" the hero, Don McLean, stepson of a wealthy manufacturer, has been posing as a poor boy in order to succeed "on his own." He marries Jeanie Andrews, the little cashier of a cheap restaurant and finds himself keeping a double secret. He does not tell his mother of his marriage or his wife of his true identity.

One day he is struck down by a motor truck and he loses completely the knowledge of that part of his life which he has kept secret. He has no recollection at all of his wife and baby.

This special form of amnesia—partial instead of complete, and relating only to something in the injured person's life that he has concealed from those associated with his normal life—is well authenticated by doctors.

It forms a striking episode in the dramatic development of Mr. Woods' production and leads the story into nearly tragic byways, before an equally dramatic recovery on the boy's part restores happiness to the principal actors in the realistic drama.

## JOHN HARRON WITH DOROTHY MACKAILL

John Harron, who plays the role of the young husband in Frank Woods' production, "What Shall I Do?" starring Dorothy Mackaill, is a brother of the famous Bobby Harron, who died in New York several years ago. Mr. Woods has known the Harron brothers since their childhood days and

## REVIEW

### "WHAT SHALL I DO?" IS EXCELLENT FILM

Dorothy Mackaill Does Fine Acting in Story of Great Social Problem.

"What Shall I Do?" Frank E. Woods production plays the Eng an excellent picture. The fire is a of and an excellent com as and humor woven about a theme that has a real message and a story replete with human interest.

It is a tale of youth—not riotous youth this time—but youth, face to face with the realities of life. Don McLean, a rich man's son, is starting from the bottom in the factory. He is so eager to go "on his own" that he has changed his name and is living among the workmen. He falls in love with Jeanie Andrews, little cashier of the cheap restaurant where he eats. Jeanie has a distrust of rich men and so even when he marries her he does not tell her of his true status. He puts off telling his parents of his marriage. His deception doesn't seem to matter much. Then one day he is knocked down by a truck. The accident makes him completely forget his life with Jeanie and he returns to his home, once more the rich man's son.

Jeanie is suddenly confronted with the problem of supporting herself and her baby. This and the fact that her husband does not recognize her when she finds him makes her desperate. It all comes right in the end, of course, but it makes you realize as it is meant to do, the seriousness of the problem that hundreds of young mothers, like Jeanie, are called upon to face.

Dorothy Mackaill is splendid as the little mother. By this picture, she firmly establishes her reputation as an emotional actress. John Harron is an effective masculine lead. Others who do good work are Louise Dresser as the mother, William V. Mong as the father, Danny Hoy as the adoring bus-boy, Tom O'Brien as Big Jim Brown, Joan Standing as Lizzie the waitress, Ann May, Betty Morrissey, and Ralph McCullough.

The scenes in both the opulent and the squalid surroundings are good. As we stated before, this is an excellent picture in every respect. Don't miss it!

## CATCHLINES

A drama for every woman—a story of the only love in all the world that gives and gives, neither growing weary nor asking reward.

Denied by her husband, her faith shattered and her last hope gone, her baby's voice was enough to call her back from the brink of degradation.

A young mother, fighting for her baby's life and her own ex-

AN ATTRACTIVE SLIDE



# THE PRESS STORIES FOR THIS GREAT FEATURE

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A young mother, fighting for her baby's life and her own existence, single-handedly.

### DOROTHY MACKAILL SCORES ONCE MORE

Charming Actress Wins New Laurels as Star of "What Shall I Do?"

Dorothy Mackaill, that beautiful English girl with the spun-gold hair and a fragile beauty that goes with age and daisy fields, has achieved another triumph in Frank E. Woods' problem story, "What Shall I Do?" which is being shown at the Theatre.

Never has Miss Mackaill been so appealing; never has she had a better opportunity to display her ability as an emotional actress. As Jeanie Andrews, left by a strange play of circumstances an abandoned wife confronted with the task of supporting herself and her baby, she does some excellent work. John Harron is good as the boy whose desire to succeed without the aid of his wealthy stepfather causes him to keep his marriage to the little cashier a secret, that brings dire results.

Others who deserve special commendation are Louise Dresser, who is seen as the boy's mother, William V. Mong, well-known character actor who plays the stepfather; Joan Standing as Lizzie the waitress; Danny Hoy as Joe the amorous bus-boy, and Tom O'Brien as Big Jim Brown.

The story is one of those that "get" you. It is real because it is true in little things. It has those human touches that give a story life. Not a small part of its appeal is due to the fact that it "says something" and is not merely "movie material." The problem of the mother who must work and has no place to leave her baby is a great social question—one that has long merited the public attention that the screen offers.

"What's wrong with this picture?" Absolutely nothing! And you can't say that about many films.

"What Shall I Do?" is one of the finest we have seen lately.

### An Excellent Herald

For an inexpensive and attractive herald use any of the production cuts and copy from any of the ads, shorts or catch lines.

There is a variety to choose from, and all of it has been designed to arouse interest and to get this lavish production across with a bang.

### GIVE THESE TO THE ANSWER MAN

Bertie: Dorothy Mackaill is twenty-one years old. She's an English girl and has the English coloring of golden hair and hazel eyes. Yes, she used to be in the Follies. Her latest picture is "What Shall I Do?" in which she plays a young wife faced with the support of herself and her baby. You'll be able to see it soon. It's coming to the Theatre, so watch for it. Of course, I agree with you. Dorothy is not merely good to look upon—she's a very able actress.



"WHAT SHALL I DO?"—Distributed by Hodkinson  
Two-Col. Prod. Cut No. 1

(A feature to be used either in advance or during the run of the picture. If used in advance, change the editorial note).

## DOROTHY DOESN'T LIKE TO DOLL UP

Wearing Gorgeous Raiment Isn't  
Her Idea of Screen  
Acting.

PREFERS "LIVING" ROLES

She Loved Her Part in "What  
Shall I Do?" Because It  
Was Human.

Ed. Note: The following interview with Dorothy Mackaill took place during the filming of "What Shall I Do?" the feature which is now playing at the Theatre.

By .....

Clothes have no fascination for Dorothy Mackaill, pretty, golden-haired Follies beauty and screen star. This sounds like a startling statement, but it's true. Not that Dorothy isn't just as susceptible as any member of her sex to beautiful clothes and "pretty things." But she has no use for them as a means to success on the screen. And she rather feels sympathy for the players who are condemned to do nothing but wear gorgeous raiment in whatever part they are called upon to play, because somebody has decided that the public doesn't want to see them in any other guise.

"Thank heaven, I have been able to keep away from 'dress parts' in my screen work so far," exclaimed the little star, with a decided toss of her head. She had just finished a scene in her latest picture, and came off the set, wearing a simple, calico dress. I had just asked her what sort of parts she liked best and this was her answer.

"No producer shall ever make a beautiful cloak model of me, if I have anything to say about it," went on Miss Mackaill. "Once you let them dress you up, and the chances are all against your ever being able to

"Beauty, sleeping or awake," said Dorothy, "as mere beauty unaccompanied by anything else, is not what the public wants today. It doesn't satisfy them. Beauty is a drug on the theatrical market, and its face value is falling off in the public estimation all the time, simply because you can't, as a rule, tell one pretty face from another one. They all look alike, and leave no individual impression behind them, unless they can add to that beauty, the brains and intelligence that enables them to become convincing actresses.

"That's why I am so enthusiastic about the part of the young mother that I am playing in Frank Woods' production, 'What Shall I Do?' To me, the character of Jeanie Andrews, the little orphan restaurant cashier, is one of the most lovable, sympathetic and keenly human roles I have ever had. I have loved every moment of being Jeanie. It has been a delight to live her, and create her. And while, at the end of the picture, she steps into luxury as the wife of a rich man's son, I can't help feeling that Jeanie Andrews was more interesting as the little cashier and the brave, struggling wife and mother, than she ever would be as the wife of wealthy Don McLean, if we ever wanted to follow her that far."

As a parting shot, Dorothy informed me that she had no desire to play Juliet, and that her greatest dream was that, some day an author would write an original story for her, in which she would be a sensational success. My farewell to her, while the director's voice was calling "Miss Mackaill," was that her wish would be completely realized.

(To be used during run of the picture.)

FRANK WOODS IS  
AUTHOR-PRODUCER

Frank E. Woods, author-producer of "What Shall I Do?" now playing at the Theatre, is one of the motion picture industry's veteran au-



many women to an especially those whose activities keep them confined to offices and compel them to live in the densely populated communities of the country. Nevertheless, Miss Mackaill insists that the effort is worth making for the benefits that will result, even if many women succeed in salvaging for themselves only one or two hours a day for recuperative recreation.

"A sound mind in a sound body" is a rule that is thousands of years old," said Miss Mackaill, discussing the question, "but it is an ideal that is even more indispensable in these exacting modern times than it was in the slower and simpler days of the Greeks and Romans."

"Women have elected to enter and compete in practically every walk of life today on an equal basis with their masculine contemporaries. To do that, and successfully hold their own, calls for alert minds, quick, active brains, swift perception and sure decision."

"Keeness and quickness of mind is founded upon keeness and quickness of body. The two inevitably go together. And the two are just as necessary to an actress as to a business woman. That is why I have laid down for myself the ironclad rule of devoting four hours of every day to the pursuit of some outdoor sport or recreation."

"The climate of Southern California makes it, perhaps, easier to do this consistently all the year round, and yet I never deviate from my daily rule when I am in New York or elsewhere in the east, no matter what the weather or the season of the year."

"Eight hours for work, eight hours for sleep, eight hours for recreation—that's the old maxim. Follow it as far as you can. If you can't segregate four hours a day for rebuilding your exhausted vitality, set aside two. Spend those two hours in the open air. If you can't play golf, ride horseback. If you don't ride, motor. If you haven't got a car, walk."

## MORE BABIES THAN IN ANY OTHER FILM

### "What Shall I Do?" Breaks Record for Number of Infant Players.

Frank Woods, author-producer of "What Shall I Do?" the Dorothy Mackaill feature which comes to the Theatre for a ..... run next ..... started something when he staged a baby show in the Fairbanks-Pickford studio at Los Angeles to choose the prettiest and most intelligent baby for an important part in the picture.

One hundred and fifty mothers with their young hopefuls between the ages of eight and eighteen months, responded to the invitation to compete. It is said that after the final selection both Sheriff W. I. Trager and Police Judge James Pope who acted as judges, left the studio by a rear entrance in order to avoid the 149 indignant mothers of unsuccessful candidates.

Some of the maternal wrath soon cooled, however, for Mr. Woods engaged between fifty and sixty infant cherubs to laugh and frolic in the unique prologue with which the story is introduced. These in addition to the five babies who have more or less important parts in the picture cause Mr. Woods to put forth the claim that more babies play a part in "What Shall I Do?" than in any single motion picture that has ever been made.

"What Shall I Do?" is a story of a young wife deserted by her husband and forced to fight single-handed for her baby's life and her own existence. In support of Miss Mackaill in the leading role, appear John Harron, Louise Dresser and William V. Mong.

tions. This method, however, has proven a failure as often as it has proven a success, and is a theory that is more in vogue with novelists and playwrights than with physicians.

In "What Shall I Do?" the Frank Woods picture starring Dorothy Mackaill which comes to the Theatre for a ..... run, Mr. Woods, aided by his brother, a retired physician, has made a more accurate and authoritative use of the knowledge we possess of amnesia, than has ever been done before upon the screen.

In the story "What Shall I Do?" the hero, Don McLean, stepson of a wealthy manufacturer, has been posing as a poor boy in order to succeed "on his own." He marries Jeanie Andrews, the little cashier of a cheap restaurant and finds himself keeping a double secret. He does not tell his mother of his marriage or his wife of his true identity.

One day he is struck down by a motor truck and he loses completely the knowledge of that part of his life which he has kept secret. He has no recollection at all of his wife and baby.

This special form of amnesia—partial instead of complete, and relating only to something in the injured person's life that he has concealed from those associated with his normal life—is well authenticated by doctors.

It forms a striking episode in the dramatic development of Mr. Woods' production and leads the story into nearly tragic byways, before an equally dramatic recovery on the boy's part restores happiness to the principal actors in the realistic drama.

## JOHN HARRON WITH DOROTHY MACKAILL

John Harron, who plays the role of the young husband in Frank Woods' production, "What Shall I Do?" starring Dorothy Mackaill, is a brother of the famous Bobby Harron, who died in New York several years ago. Mr. Woods has known the Harron boys from their childhood days, and was the editor of many of the early pictures in which Bobbie Harron and Lillian Gish appeared, under the direction of D. W. Griffith.

Among the pictures in which John has appeared are "Through the Back Door," "The Fox," "The Grim Comedian," "Penrod," "The Ragged Heiress," "The Five Dollar Baby," "Love in the Dark," and "Westbound Limited."

He is a splendid specimen of young American manhood, standing six feet in his socks, and is not only a first-rate actor, but an athlete of no mean ability, as he proves in the fight which constitutes one of the ..... of the picture, when he ..... to defend the reputation of the girl he loves.

"What Shall I Do?" will be shown at the Theatre for ..... beginning .....

men and so even when he marries her he does not tell her of his true status. He puts off telling his parents of his marriage. His deception doesn't seem to matter much. Then one day he is knocked down by a truck. The accident makes him completely forget his life with Jeanie and he returns to his home; once more the rich man's son.

Jeanie is suddenly confronted with the problem of supporting herself and her baby. This and the fact that her husband does not recognize her when she finds him makes her desperate. It all comes right in the end, of course, but it makes you realize as it is meant to do, the seriousness of the problem that hundreds of young mothers, like Jeanie, are called upon to face.

Dorothy Mackaill is splendid as the little mother. By this picture, she firmly establishes her reputation as an emotional actress. John Harron is an effective masculine lead. Others who do good work are Louise Dresser as the mother, William V. Mong as the father, Danny Hoy as the adoring bus-boy, Tom O'Brien as Big Jim Brown, Joan Standing as Lizzie the waitress, Ann May, Betty Morrissey, and Ralph McCullough.

The scenes in both the opulent and the squalid surroundings are good. As we stated before, this is an excellent picture in every respect. Don't miss it!

## CATCHLINES

A drama for every woman—a story of the only love in all the world that gives and gives, neither growing weary nor asking reward.

Denied by her husband, her faith shattered and her last hope gone, her baby's voice was enough to call her back from the brink of degradation.

A young mother, fighting for her baby's life and her own existence, single-handed in a world that denies her the right to earn an honorable living.

Capricious chance snatched her husband from her when she needed him most—the young mother had to wrest a living for her baby and herself from a heedless world.

Her husband's disappearance or desertion she could endure, but when he denied her before his own mother her mind gave way.

She had loved a man who would not love her—she had been distrust the sons of a millionaire band had yet she found her husband had lied to her and was the son of a millionaire.

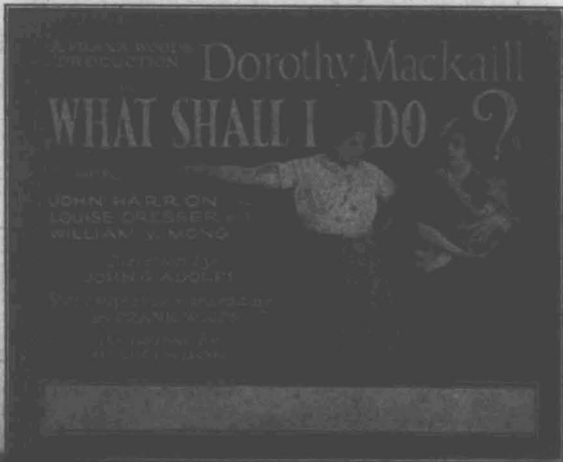
What becomes of the young mothers left alone with their babies to face the battle of life against an indifferent and selfish world? See "What Shall I Do?" at the Theatre.

Tempted for her baby's sake to sell that which she held most precious, it was her voice that called her back just before it was too late.

No wife or mother could afford to miss this picture. It has a message for every woman and her husband.

Ready to sacrifice her life itself for the sake of her child, she could not sacrifice that which would have made him ashamed of her in after years.

## AN ATTRACTIVE SLIDE



Use this reader in your program before the showing of the picture.

### DOROTHY MACKAILL in "WHAT SHALL I DO?"

With

John Harron, Louise Dresser and William V. Mong

Jeanie Andrews, the little cashier of the cheap restaurant, and the rich man's son who was starting from the bottom as a factory workman fell in love and were married. She thought he was a poor boy—an orphan like herself.

Weeks slipped into months and he put off telling his wife of his true status, and his mother of his marriage. It didn't seem to matter much—Jeanie and Jack were ideally happy.

Then one day he disappeared—disappeared as completely as if the earth had swallowed him up. Jeanie was confronted with the problem of supporting herself and her baby and of providing for the care of her child while she went out to work.

She did not know what to do. She refused to believe that Jack had deserted her. What had become of him? How was she and her baby to live?

"What Shall I Do?", a Frank E. Woods production starring Dorothy Mackaill, will make you glow with sympathetic feeling and give you something to think about. It is a gripping drama of one of the most intensely human problems presented in a long time.



DOROTHY MACKAILL in  
"WHAT SHALL I DO?"  
Distributed by Hodkinson.

One-Col. Prod. Cut No. 2



he eats. Jeanie has a distrust of rich men and so even when he marries her he does not tell her of his true status. He puts off telling his parents of his marriage. His deception doesn't seem to matter much. Then one day he is knocked down by a truck. The accident makes him completely forget his life with Jeanie and he returns to his home; once more the rich man's son.

Jeanie is suddenly confronted with the problem of supporting herself and her baby. This and the fact that her husband does not recognize her when she finds him makes her desperate. It all comes right in the end, of course, but it makes you realize as it is meant to do, the seriousness of the problem that hundreds of young mothers, like Jeanie, are called upon to face.

Dorothy Mackaill is splendid as the little mother. By this picture, she firmly establishes her reputation as an emotional actress. John Harron is an effective masculine lead. Others who do good work are Louise Dresser as the mother, William V. Mong as the father, Danny Hoy as the adoring bus-boy, Tom O'Brien as Big Jim Brown, Joan Standing as Lizzie the waitress, Ann May, Betty Morrissey, and Ralph McCullough.

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No wife or mother could afford to miss this picture. It has a message for every woman and every woman's husband.

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an wealthy stepfather who tries to keep his marriage to the little cashier a secret, that brings dire results.

Others who deserve special commendation are Louise Dresser, who is seen as the boy's mother, William V. Mong, well-known character actor who plays the stepfather; Joan Standing as Lizzie the waitress; Danny Hoy as Joe the amorous bus-boy, and Tom O'Brien as Big Jim Brown.

The story is one of those that "get" you. It is real because it is true in little things. It has those human touches that give a story life. Not a small part of its appeal is due to the fact that it "says something" and is not merely "movie material." The problem of the mother who must work and has no place to leave her baby is a great social question—one that has long merited the public attention that the screen offers.

"What's wrong with this picture?" Absolutely nothing! And you can't say that about many films.

"What Shall I Do?" is one of the finest we have seen lately.

## An Excellent Herald

For an inexpensive and attractive herald use any of the production cuts and copy from any of the ads, shorts or catch lines.

There is a variety to choose from, and all of it has been designed to arouse interest and to get this lavish production across with a bang.

## GIVE THESE TO THE ANSWER MAN

Bertie: Dorothy Mackaill is twenty-one years old. She's an English girl and has the English coloring of golden hair and hazel eyes. Yes, she used to be in the Follies. Her latest picture is "What Shall I Do?" in which she plays a young wife faced with the support of herself and her baby. You'll be able to see it soon. It's coming to the Theatre, so watch for it. Of course, I agree with you. Dorothy is not merely good to look upon—she's a very able actress.

Watchful: Yes, Frank E. Woods, producer of "What Shall I Do?" Dorothy Mackaill's new picture is the same one who wrote the scenario for Griffith's "Birth of a Nation." Mr. Woods is a veteran of the industry. He has written over one hundred photoplays. For five and one-half years he was Supervising Director of Paramount Pictures. He wrote the story, supervised and edited "What Shall I Do?" It certainly is a fine picture.

BeBe: John Harron is Dorothy Mackaill's leading man in "What Shall I Do?" Some of his other pictures are: "Penrod," "The Ragged Heiress," "The Five Dollar Baby," "Love in the Westbound."

Bebe, if any girl said as many nice things about us as you said about Johnny our hats wouldn't fit us any more. He deserves them though. You can write him in care of the Pickford-Fairbanks Studio at Hollywood.

Tra-La: Louise Dresser was formerly in musical comedy and light opera. Her latest picture is "What Shall I Do?" a Frank E. Woods production starring Dorothy Mackaill which will be shown at the Theatre.

(This story is to be used the last day you run the picture.)

"What Shall I Do?" the Frank E. Woods production starring Dorothy Mackaill will be shown at the Theatre for the last time tonight. It is the story of a young wife, whose husband disappears and who is faced with the problem of supporting herself and caring for her baby.

Miss Mackaill's supporting cast includes: John Harron as male lead, Louise Dresser, William V. Mong, Betty Morrissey, Ann May, Ralph McCullough, Joan Standing, Danny Hoy and Tom O'Brien. John G. Adolfi directed. Frank Woods wrote the story and supervised and edited the picture.

# DOROTHY DOESN'T LIKE TO DOLL UP

Wearing Gorgeous Raiment Isn't Her Idea of Screen Acting.

PREFERS "LIVING" ROLES

She Loved Her Part in "What Shall I Do?" Because It Was Human.

Ed. Note: The following interview with Dorothy Mackaill took place during the filming of "What Shall I Do?" the feature which is now playing at the Theatre.

By Clothes have no fascination for Dorothy Mackaill, pretty, golden-haired Follies beauty and screen star. This sounds like a startling statement, but it's true. Not that Dorothy isn't just as susceptible as any member of her sex to beautiful clothes and "pretty things." But she has no use for them as a means to success on the screen. And she rather feels sympathy for the players who are condemned to do nothing but wear gorgeous raiment in whatever part they are called upon to play, because somebody has decided that the public doesn't want to see them in any other guise.

"Thank heaven, I have been able to keep away from 'dress parts' in my screen work so far," exclaimed the little star, with a decided toss of her head. She had just finished a scene in her latest picture, and came off the set, wearing a simple, calico dress. I had just asked her what sort of parts she liked best and this was her answer.

"No producer shall ever make a beautiful cloak model of me, if I have anything to say about it," went on Miss Mackaill. "Once you let them dress you up, and the chances are all against your ever being able to act again. Wearing stunning clothes isn't acting. Any woman who has the requirements necessary to appear successfully in front of the camera knows how to wear clothes. It's an instinct. And there's nothing dramatic about it.

"Give me human, living parts—characters that I can feel and live in—and I don't care whether I'm the worst-dressed person in the cast, if the part calls for it, so long as there are dramatic heights for me to attain, and an opportunity to create a human portrayal.

"I'd rather play Cinderella than the Sleeping Beauty, any day," she continued, although I could not resist interposing the remark that she would be the most convincing Sleeping Beauty I had ever seen. I was immediately reprimanded for interrupting her.

"Beauty, sleeping or awake," said Dorothy, "as mere beauty unaccompanied by anything else, is not what the public wants today. It doesn't satisfy them. Beauty is a drug on the theatrical market, and its face value is falling off in the public estimation all the time, simply because you can't, as a rule, tell one pretty face from another one. They all look alike, and leave no individual impression behind them, unless they can add to that beauty, the brains and intelligence that enables them to become convincing actresses.

"That's why I am so enthusiastic about the part of the young mother that I am playing in Frank Woods' production, 'What Shall I Do?' To me, the character of Jeanie Andrews, the little orphan restaurant cashier, is one of the most lovable, sympathetic and keenly human roles I have ever had. I have loved every moment of being Jeanie. It has been a delight to live her, and create her. And while, at the end of the picture, she steps into luxury as the wife of a rich man's son, I can't help feeling that Jeanie Andrews was more interesting as the little cashier and the brave, struggling wife and mother, than she ever would be as the wife of wealthy Don McLean, if we ever wanted to follow her that far."

As a parting shot, Dorothy informed me that she had no desire to play Juliet, and that her greatest dream was that, some day an author would write an original story for her, in which she would be a sensational success. My farewell to her, while the director's voice was calling "Miss Mackaill," was that her wish would be completely realized.

(To be used during run of the picture.)

## FRANK WOODS IS AUTHOR-PRODUCER

Frank E. Woods, author-producer of "What Shall I Do?" now playing at the Theatre, is one of the motion picture industry's veteran author-directors. He published the first review of a motion picture in the New York Dramatic Mirror, of which he was chief editor. With Biograph, Kinema color, Reliance-Majestic and Fine Arts, he wrote over one hundred photoplays. He was chief supervising director of Paramount Pictures for five and one-half years. The scenario for D. W. Griffith's screen classic, "The Birth of a Nation," was written by Mr. Woods and he edited, directed and supervised some of the finest pictures that have come to the screen.

Mr. Woods wrote the story, supervised the production and edited "What Shall I Do?" the intensely human story of a young wife who is faced with the problem of self-support and the care of her baby.

Dorothy Mackaill is starred and John Harron has the leading male role.

## Complete Trailer Information

National Screen Service, Inc., furnishes good trailers on all Hodkinson pictures.

On all releases National Screen Service has a Service Trailer consisting of main title and 75 feet of carefully selected scenes. This costs \$5.00, and \$1.50 refund is allowed if you return the trailer within two weeks of shipment.

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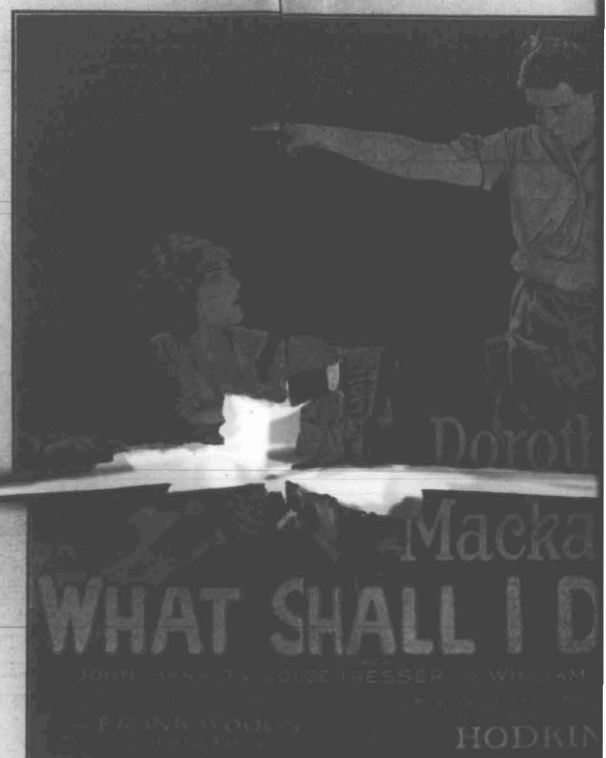
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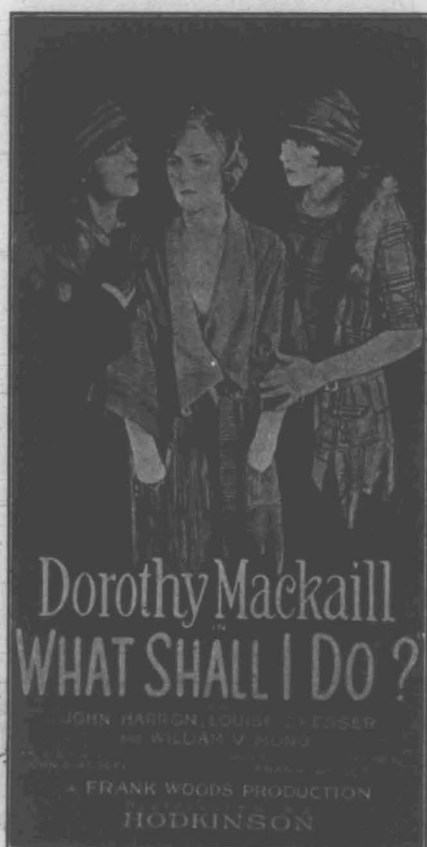
One Sheet Poster 1A

Action and human  
interest abound

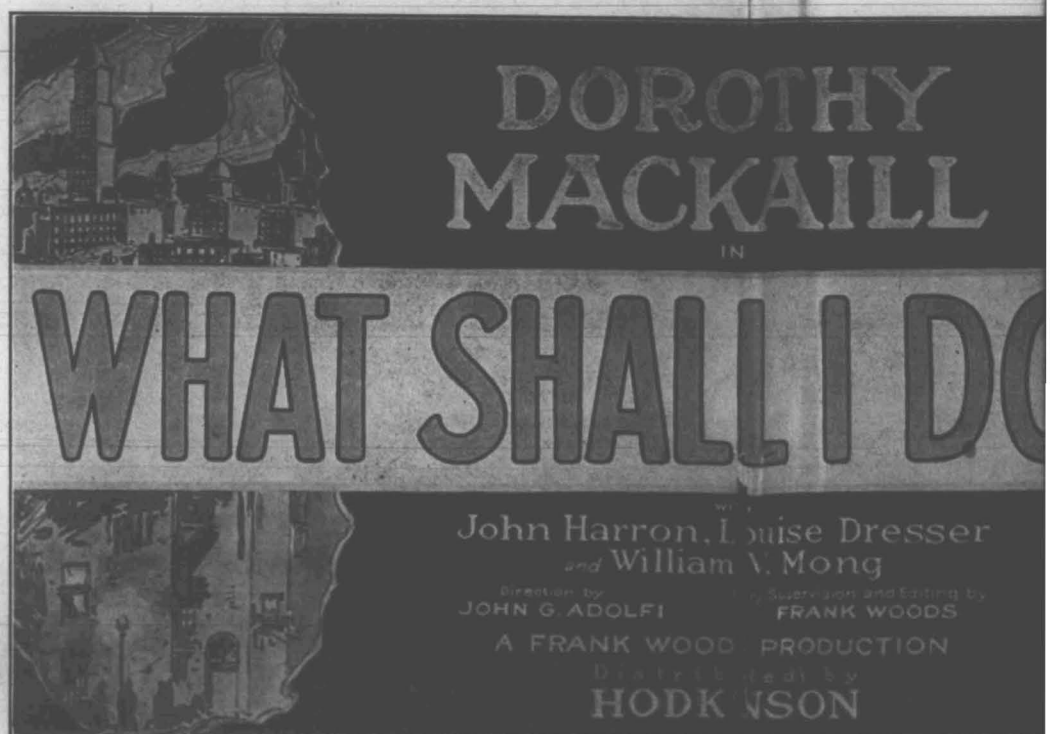
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SIX SHEET POSTER



Three Sheet Poster 3A



TWENTY-FOUR SHEET POSTER



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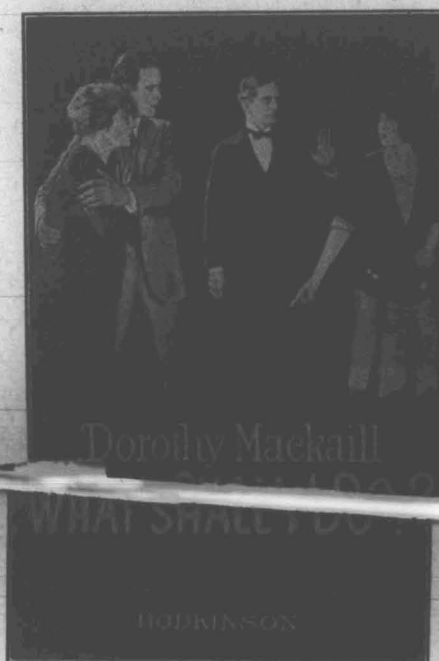
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SIX SHEET POSTER

It gets over the  
spirit of this

great story



One Sheet Poster 1B



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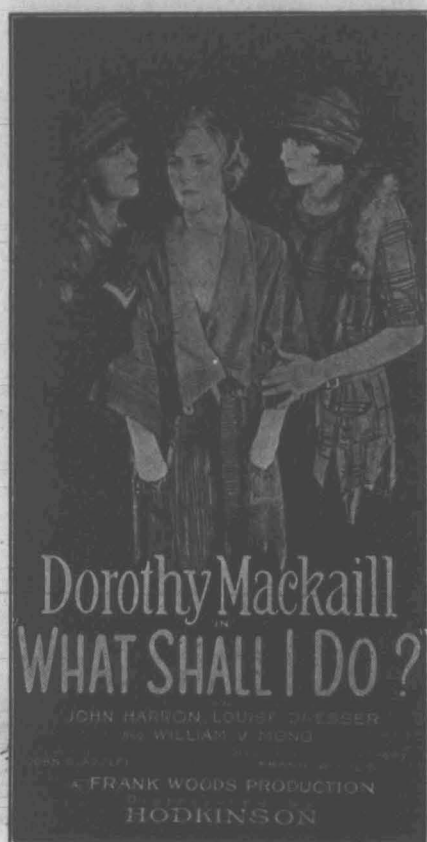


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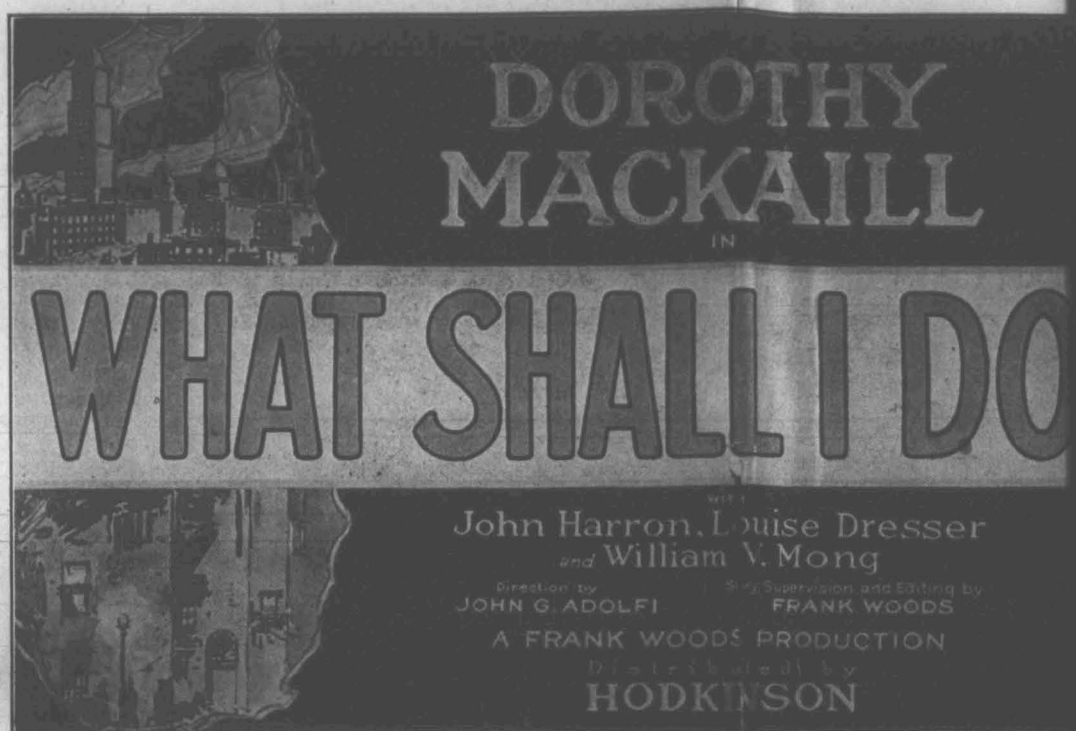
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Three Sheet Poster 3A



TWENTY-FOUR SHEET POSTER

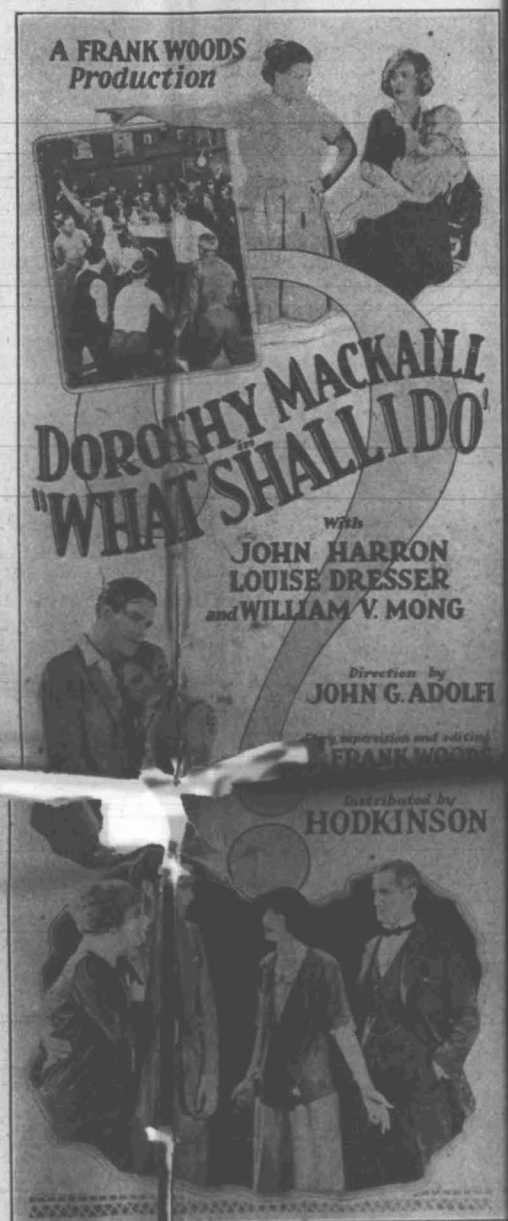


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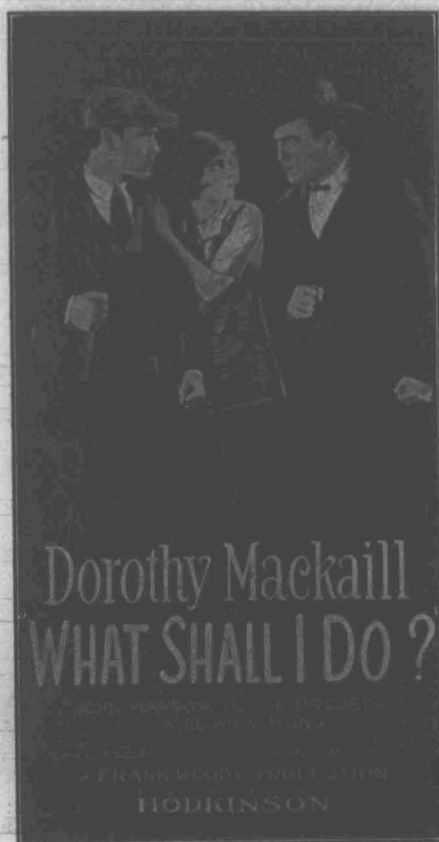


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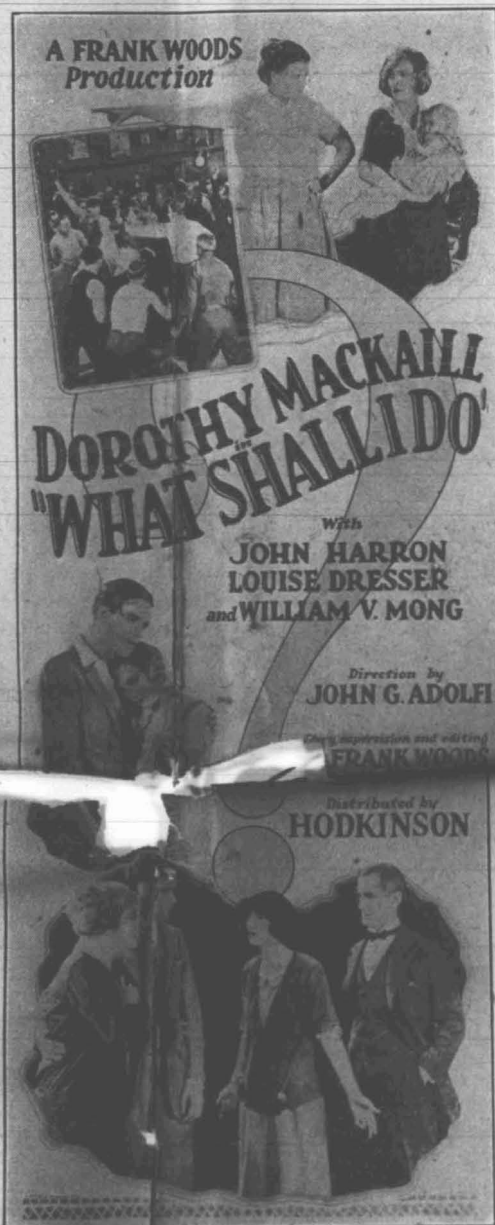


TWENTY-FOUR SHEET POSTER



Three Sheet Poster 3B

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COLORED LOBBY CARD (22" x 28")

Used in any manner, this beautifully colored Insert Card makes a striking display. Besides putting it in your lobby, you will be able to think of many different uses for it to meet your individual needs.



JUN 12 1924

Washington, D. C.

Register of Copyrights  
Washington, D. C.

Dear Sir:

I herewith respectfully request the return of the following  
named motion picture films deposited by me for registration of  
copyright in the name of Frank Woods

What Shall I do - six reels

Respectfully,

FULTON BRYLAWSKI

The Frank Woods  
hereby acknowledges the receipt of two copies each of the  
motion picture films deposited and registered in the Copyright  
Office as follows:

<u>Title</u>	<u>Date of Deposit</u>	<u>Registration</u>
What Shall I do	6-12-24	©CL 20296

The return of the above copies was requested by the said  
Company, by its agent and attorney on the 12th day of  
June, 1924 and the said Fulton Brylawski for himself, and as  
the duly authorized agent and attorney of the said Company,  
hereby acknowledges the delivery to him of said copies, and  
the receipt thereof.

*Fulton Brylawski*



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